

A Semi-Monthly
SUMMARY
of World-Wide
Motion Picture
NEWS

THE CANADIAN MOTION PICTURE EXHIBITOR

Official Organ
of the
INDEPENDENT
THEATRES
ASSOCIATION

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Quebec vs. Sunday Live Bills

20th Century Theatres Shifts

Apparently the recent convention of the 20th Century Theatres in Toronto helped bring about some readjustments in the personnel. The boxofficers got some things off their chests in the heart-to-heart talks that resulted from the shoulder-rubbing of staff and executives.

Gordon Beavis goes from the Grand, Sudbury, to the Marks, Oshawa and Garnet Heatherly from the Regent, Sudbury, to the Centre, London. The Regent spot will be filled by Vernon Burns, now at the Marks, Oshawa.

Mel Stephens, Centre, London, moves to the Granada, Dunnville, replacing Pat Dunne, who moves to the Royal, North Bay. Max Phillips leaves the Royal for the Grand, Sudbury. Jack Reith of Chicago takes over the Midtown, Toronto.

Hanson Opens Office

Oscar Hanson, who recently severed an 11-year association with N. L. Nathanson, has opened temporary offices at 105 Bond Street for his Pioneer Films Ltd. and other activities.

Hanson retains his holdings in several Nathanson enterprises. No attempt has been made to acquire them.

Pioneers of Pix to Mix; Nix Trix at Annual Blather Bee

Calling all Canadian Motion Picture Pioneers.

The annual meeting of the association of old-time flimites has been announced, the main purpose being to elect officers. The young men (old style) of the magic lanterns, ex-conductors of horse-and-buggy flickerterias, survivors of a thousand and one song-plugger sessions and a million flashes of "One Minute Please" will gather to hark back—and look forward.

There'll be no sashaying this

time. T'ain't fittin' these desperate days and the boys know it. But there'll be joshin'. And serious business too. They're going to figure how to do any possible thing that will help the cause of Democracy and the spirit of the people. To add to their envious record of service.

The place: King Edward Hotel, Toronto. The day: Tuesday, November 18th. The time: 12.30 noon. The background: A luncheon.

Be there, boy!—if you belong.

Police Also Press Drive On Under-Age Entrance

Quebec provincial police, directed by Marcel Gaboury, K.C., have undertaken a drive against Sunday shows and under-age admissions in that province.

All theatre managers who have permitted children under 16 years of age to enter their premises or who have presented stage shows on Sunday will be summoned to court under the Sunday Observance Act, a provincial statute. A large percentage of the city's theatres are reported affected by the drive undertaken under orders of Hon. W. Girouard, the attorney general.

Whether the strict interpretation of the edict would close shows in cabarets, night clubs, and restaurants on Sunday in the future could not be ascertained. A government official stated that cabaret shows would appear to be affected but that their special characters and "common usage," which has force of law, according to the act, might make them exceptions to the act.

According to the Attorney-General's statements in Quebec concerning the Sunday presentations, strict orders have been given to the Provincial Police to see that the legislation be observed and that any stage presentations, vaudeville acts, "or anything else", are "absolutely forbidden" in any Quebec theatres on Sunday.

(Continued on Page 2)

Extra! Fred Brown Boodled

During the 20th Century convention Lloyd Mills, Charlie Stephenson, Fred Brown and some of the lads were killing time in the lobby of the King Edward Hotel. Fred Brown took to ribbing Lloyd Mills every time they passed the cigar stand. It seems that a 50 cent cigar had caught Fred's eye.

"Gosh," goshed Fred, "I'd sure like to own one of those." At first Mr. Mills ignored the invitation. After a few times, haunted and taunted, he dug down, bought the smoke and presented it to Fred. "Thanks," said Fred. "I won't smoke this for a while yet." He parked the cheroot in his vest pocket.

That night Mr. Brown turned up at the Victory opening party, cigar and all. In ambled Abe Sprachman, the architect. Surreptitiously, he put the snatch on the 50-center. It was well-puffed by the time Brown found he had been boodled.

"The first time in my life I ever owned a 50 cent cigar," he lamented, "And I don't even get to smoke it!"

Ray Allen Resigns

Raymond Allen, Supervisor for Theatre Holding Corporation and Premier Operating, is ending his connection with those organizations. His resignation, tendered and accepted, is effective on November 1st. Allen has been with those firms for 13 years.

Allen stated that he isn't ready to announce his future plans.

Ontario Ends Ban On Soviet Films

The first evidence that the Ontario Board of Censors has relaxed its ban against Russian and other foreign films comes with the announcement that "Volga Volga," a Soviet musical, will open a run at the Hollywood, Toronto, on November 3rd. This will be the first Russian full-length film to receive a public showing in Ontario in over three years.

Shortly after Russia joined the allies selected clips were permitted insertion into newsreels. Later several complete newsreels of the Russian defence, passed in England, were distributed throughout the Dominion. Many exhibitors felt it inevitable that Soviet features of a non-propoganda nature would once again be permitted distribution in Canada.

There is no national ban against foreign films in Canada. The situation is the result of Censor Board policy, not legislation. Quebec and Ontario were first to stop the showings and other provinces followed suit. Russian films, mostly 16 mm., had considerable popularity in Canada's Slavic areas,

(Continued on Page 2)

Exhibitors Join Savings Drive

Motion picture exhibitors throughout the Dominion are assisting in the War Savings Campaign, which began on October 20th and ends November 20th. The Movie section of the Publicity Committee, manned by Dick Main and Bob Eves, asked all theatres to brighten up the fronts with flags and bunting.

Arrangements were made to pass on advertising material to managers and exhibitors with film deliveries by Mavity and Harper. Those who pick up their own films can get what they need from the advertising department of Regal, 277 Victoria St., Toronto.

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HYE BOSSIN
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Nova Scotia Allied Meets

W. H. Ouzner, Strand, Sydney Mines, was returned to office as president of the Allied Exhibitors of Nova Scotia at this year's meeting in Halifax. Also retaining office as secretary-treasurer is T. J. Courtney, Casino Halifax. M. E. Walker, Gaiety, Halifax, became the vice-president.

The Board has on it J. Bustin, Imperial, Windsor; F. Gregor, Majestic, New Waterford; N. Green, Russel, Glace Bay; A. Fielding, Capitols, Digby and Bridgewater; P. Dwyer, Family, Halifax.

The character of the organization has altered somewhat from its independent state, Odeon being represented by T. J. Courtney, and Franklin & Herschorn by P. J. Dwyer. The Walker string is also affiliated.

N. W. Mason was named honorary vice-president.

Quebec

(Continued from Page 1)

A number of summonses against operators of moving picture houses and theatres have already been issued and those found disobeying the law will be given notice to appear in court.

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Member of the Allied State Association of Motion Picture Exhibitors, one of two leading American organizations of that nature, have been squabbling ever since their recent Philadelphia convention. Point of issue is the resolution, supported by Abram F. Myers, general counsel, and the executive board to form an all-industry board. Nathan Yamins, former president and a leading figure, opposed it. He was supported by a majority of delegates. The board resigned. Peace was established when it was agreed to submit the idea to the membership by plebiscite.

The controversy between Myers and Yamins continued by letter. To Myers, according to Film Daily, Yamins wrote: "I tried to make it clear that not the intent but the effect of the resolution would be to emasculate the independence of Allied and would result in making Allied into another MPTOA as was done in Toronto."

We wrote to Yamins to explain his Toronto reference. He writes in reply:

"My reference, which was known to those who attended the convention, was to the Motion Picture Theatre Owners of America which held a convention in the city of Toronto in 1928 or 1929, which I attended.

"At that time I was a member of the Executive Committee of the Motion Picture Theatre Owners of America, and at the convention in Toronto a vote was passed giving the affiliated theatres the right to vote, and, in view of the fact that the major portion of the dues was paid by affiliated theatres, this automatically placed the control of the independent Theatre Owners Association of America into the hands of the Hays organization. Subsequent events proved that this was actually so because thereafter the dues of the affiliated theatres were paid directly by the Hays organization, which, as you know, is the producers' and distributors' association, to the MPTOA; and here in America everybody in the industry knows that the MPTOA is nothing but a tool of the Hays organization.

"All these matters are known to the exhibitors in this country, and when a reference is made to what happened in Toronto, it isn't because of anything that was done by the Canadian people that we can point the finger of scorn at, but rather because that happened to be the place where Independent Exhibitors were sold to the Producers and Distributors."

The vote by mail was favorable enough to cause Allied to go further with the scheme. A committee has been appointed to determine the reactions of the various branches of the industry. The MPTOA will be offered a chance to co-operate.

Quebec-Made Films

The popular French-Canadian comedian, Gratiem Galinas, whose stage name is "Fridolin," is equipping studios in St. Denis for the production of 16 mm. films. These will be shown to French-speaking audiences throughout Quebec province.

Galinas returned recently from Hollywood, where he studied production methods.

Green NFB's USA Man

Wesley Greene of Chicago, formerly of the International Film Bureau, Chicago, has been placed in charge of non-theatrical distribution in the United States for the National Film Board of Canada.

Greene's address continues at 59 East Van Buren Street, Chicago.

Ontario Ends Ban On Soviet Films

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and most of these were shown in halls.

It is felt that growing public admiration for the Soviet's heroic resistance against the Nazis was responsible for the Board's action. Russian films in the USA, which lost most of their appeal after the Russ-German treaty, have been making a big comeback. South America and Mexico report many more dates and holdovers. In England and parts of the Empire public protests have forced the withdrawal of "Comrade X" and other films that ridicule the Soviet. Russia's heroic stand has caused the man in the street to be short-tempered with celluloid sneers at Britain's ally.

Silverthorn Explains

"There is really nothing you can criticize in 'Volga Volga,'" explained Mr. O. J. Silverthorne, chairman of the Ontario Board of Censors. "It's all folk music and has no propaganda. I feel that it will be accepted favorably."

The chairman added that no more 16 mm. foreign films would be permitted, these being too difficult to regulate or control because of their being shown in halls and homes. Only features for theatre showings would get consideration.

The one exception to the ban on foreign pictures has been the National Film Society, a subscription organization. "Their films receive the same scrutiny," said Mr. Silverthorne, "but their activities are under good auspices."

Cohn Distributes

"Volga Volga" created considerable excitement among critics and patrons during its American run. It was highly praised as entertainment and proof that Soviet films are growing up. It was played in every big city and press favor resulted in surprising business.

John Cohn of Toronto is responsible for bringing the film to Canada. He expressed himself as having no doubt as to what public reaction would be.

"The picture makes no political point whatever," Mr. Cohn said. "In fact, it criticizes the conduct of a certain type of Russian official. It's all music and comedy. The Russians are famous for their music and art. You can hear it on the radio and in theatres every day. Hollywood films feature it. So does this one."

There is a large shelf of Soviet features available. Since June five new Russian films have arrived in the USA. England has received two. Quite a number have been shown in the USA and shipped back after the runs ended. Many of these are musical subjects.

Kildare Greets Can'd'n Druggists

Regal's exploitation end, under Dewey Bloom, came through with a smart tieup for Pharmacy Week in Canada. The Canadian Pharmaceutical Association got a wire from Dr. Kildare reading: "It is indeed a pleasure to congratulate Canadian Druggists on the occasion of "Pharmacy Week". I am keenly aware of the important part being played by druggists in maintaining the health of the community. Best wishes from Lionel Barrymore, Laraine Day and yours sincerely—Lew Ayres (Dr. Kildare)."

The Canadian Pharmaceutical Journal ran the wire full-page size and invited the pill-rollers to paste it on their windows.

Drug stores were also given two Dr. Kildare tieups and stills made available for their use during the week of October 19.

British Coin Released

Under the new monetary agreement negotiated by the State Department of the United States Government with the British Treasury, \$40,000,000 of frozen funds will be released to American film distributors.

The initial payment of \$7,850,000 has been divided between seven majors.

During 1940-41 the Americans were permitted to withdraw \$12,900,000.

Power Cut

This coming winter will see considerable reduction in marquee and sign lighting, according to the Ontario-Hydro Electric Commission. Billboard advertisers may be given time limits. Cities and towns have been asked to go easy on street lighting.

War plants need the power.

On the Square

By HYE BOSSIN

Joe Myers, who used to manage the Calgary office of Regal until he got sick a while ago, dropped in for a session of yarning. Joe made the same smart impression around this part of the land that he enjoyed in the West for so many years. He just got back from Ottawa and he's playing his cards pretty close to the vest. Ain't saying much and open for ideas but it's expected that he'll be busy on the exhibitor end of the game any day now.

Joe was talking about his old friends in the West, such as Matt Park, S. G. and Mrs. Stevenson, Stan Bailey, Bert Headley and Sam Tyler. He told about the time Sam Tyler wearied of the public whims and retired from the business.

"You'll be back," said Joe, knowing his love for the business and for beautiful houses. "And probably have a house so nice that you'll entertain royalty in it some day."

That was some years ago. A couple of weeks ago the trade press carried pictures and stories of the Duke and Duchess of Windsor watching a screening of "Sergeant York"—in Sam Tyler's house in High River. And there stood Sam. And they say it's as pretty a place as ever housed a screen.

* * * * *

Leonard Bernstien, assistant booker at Columbia, has joined the air force . . . Frank Kavanaugh, the artist, stopped us the other day with: "I've heard of shows giving away money, books, silverware and even gas ranges but this is going too far." He pointed at an ad in a Detroit paper for a Drive-In movie. Part of it read "Free Cars and Children" . . . Harland Rankin, whose Chatham house was looted, can now harmonize "We Wuz Robbed!" with Jack Alexander of the Brock, Toronto. Thieves bagged \$15 out of the cash box. The receipts had been transferred. This isn't the first time. Same thing happened a couple of years ago. At that time Jack had chanced to move the receipts to another part of the office and the burglars bungled the search.

* * * * *

The other day this scribitzer, who has graduated from leaning against lampposts to inclining on boxoffices, was gabbing with the purt and purty miss who whacks the ticket winder for a big Yonge street theatre.

The gal wagers the odd buck on the bangtails. An admirer, she said, had given her a winner every day for weeks. A nag named Mr. Maginnis was his nomination that day. Just then Barney Fox passed. Mr. Fox has equine inclinations. We called him over.

"Mr. Maginnis!" he jeered. "Why, I could spot that pig six furlongs and beat him to the wire!" The last we saw of Mr. Fox was the sneer.

The next day Raoul Auerbach, a sometimes partner in Mr. Fox's horsey holdings, greeted us contemptuously. "Mr. Maginnis!" he said sarcastically. It seems that Mr. Fox got to thinking it over and inveigled Auerbach into a joint wager. Mr. Maginnis finished so far back that a man with a lantern ran on the track as he passed and hollered, "They went thataway!"

The next day we chided the lovely tipster. "Well," she shrugged, "You can't win all the time."

Nor can you, boys. But if you're still of a mind to risk a little and make a lot, why, I just got a wire . . .

* * * * *

Ray Allen's resignation from Premier Operating came as a surprise to the trade. Ray has been with them so long that such news seems hard to accept. He was popular on the street and with the personnel and it's being hoped that his new plans won't take him away from the familiar places in which he is so highly regarded . . . Lloyd Gurr, of the Century, Hamilton, got a sudden blitz of appendix and is filling a hospital cot right now. Stew Gillespie came up from Ottawa to take charge of things and has had his hands full with "A Yank in the R.A.F." . . . Toughest luck guy at the recent 20th Century Theatre convention was Dick Freeman, Community, Toronto. The pictures of the banquet are out—and so is Dick. Somebody shouldered him and he ended up offside.

Gaumont-British Changes Hands

General Cinema Finance Company, an English company which operates through General Film Distributors, has acquired control of Gaumont-British, in which 20th Century-Fox has considerable interest. The change resulted from the purchase of 51 per cent of the Metropolitan and Bradford Trust from the Ostrer group.

Charles M. Woolf, Arthur Rank and Lord Portal are the persons concerned. Directorial setup is still to be arranged. The price is said to be somewhere near \$4,000,000.

Nazi Pix Dive

The report of the Maryland Board of Censors on the showings of foreign films in the past year is a reflection of American sympathies during the present crisis.

German films have dropped from first place to last and British films are still climbing. Six Russian pictures played to good business during the year.

Curtiz-Cagney Again

Michael Curtiz has been assigned to direct "Yankee Doodle Dandy," film version of the life of George M. Cohan, in which Warner Bros. will star James Cagney. Curtiz has just finished directing Cagney in "Captains of the Clouds," the \$2,000,000 Technicolor special about the Royal Canadian Air Force. "Yankee Doodle Dandy" is tentatively set to go before the cameras on November 24, when Cagney will have returned from his current vacation trip to the East.

* * * * *

Irving Rapper, who directed "One Foot In Heaven," has had his option lifted for another term by Warner Bros., and then was assigned to direct "Humoresque."

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DIGEST of REVIEWS



TEXAS

A well-scaled western with a plot much like MGM's "Billy the Kid." William Holden and Glenn Ford are the ex-pals for and against the rustlers who also compete for Claire Trevor. She goes for badman Holden but winds up with goodguy Ford when the former is erased.

It's plenty scenic, entertaining and exciting. There's a very funny prizefight under old-time rules, community singing and dancing, and a stampede. Gun fights, too. Edgar Buchanan, George Bancroft and Don Beddoe help it mightily.

COLUMBIA

THE PITTSBURGH KID

This is a pugilistless exhibition designed to snare the admirers of Billy Conn, who was whacked out by Joe Louis a couple of jousts ago. Most of its sporting appeal was present immediately after the fight. **But, though Conn can't emote, it's still an okay topper.** That's publicity for you. Plot is the one about the fighter in bad hands saved by the bell a few times and finally by the girl. With Jean Parker, Dick Purcell, Alan Baxter and Veda Ann Borg.

REPUBLIC

BIRTH OF THE BLUES

This is pre-war (No. 1) stuff and highly potent. The best Crosby yet is this saga of jazz and its early days in the white world. The oldsters will listen with a glow to the old favorites, the ballad bugs will get a full measure of Crosby, and the jitter-kids will love it.

Though light on comedy, it's gay all the way as well as musically lively. And cast for pulling power. There's Mary Martin, Brian Donlevy, Rochester, Jack Teagarden, Warren Hymer and Harry Barris and other film and music figures.

There isn't much story and it's just as well. Crosby is the white crusader for colored music. He collects a band. Story deals with its ups and downs.

Get on this bandwagon—if you can afford it.

PARAMOUNT

WARNERS

ONE FOOT IN HEAVEN

A grand picture about the problems of a preacher. Deeply human and always interest-arresting. Some Canadian background. Frederic March, Martha Scott and an ace crew of supporting players.

BLUES IN THE NIGHT

This picture may turn out to be a surprise. Though it has no A names, it is solidly cast from an acting standpoint and for A2 clientele. It has the musical appeal of two ace bands, those of Jimmy Lunceford and Will Osborne and there are five good new numbers in it.

It certainly is different, in that it is drama and tragedy against a background of jazz. A group of barnstorming musicians and a vocalist, Priscilla Lane, who is married to leader Jack Carson, get their break in a honk-tonk run by Lloyd Nolan. Betty Field, a hateful wench smitten with Nolan, kicks the men around and almost breaks up the band but Priscilla Lane's goodness keeps it together.

A newcomer to the screen but not the stage, Richard Whorf, puts on a great performance as the pianist driven off his head by the Field virus. There are masterful montages of what goes through the mind of a demented jazz musician that are scaring. Wallace Ford and Elia Kazan both do fine work. Anatole Litvak directed.

It moves fast, is consistently interesting and has so many many ingredients that it makes one of the most unusual mixtures in some time. Yet it all jells.

THE MALTESE FALCON

Here's the best cop-crook mystery in a long time. John Huston, son of Walter, did the direction and screenplay. He hooked it together as expertly as a breakaway bicycle. Audience interest is almost maximum. Though comedy is absent, it isn't even missed. The title describes a jewel-studded statue of a bird and the hunt for it. Bogart is tops but a newcomer of vast girth, Sydney Greenstreet, makes a powerful bid for honors. There is the able assistance of Mary Astor, Gladys George, Peter Lorre, Barton MacLane, Jerome Cowan and Elisha Cook, Jr.

RKO

THE GAY FALCON

Easy-going murder puzzle about the private dick who beats the cops to crooks and who wants to quit but can't. George Sanders, Wendy Barrie, Allen Jenkins and Gladys Cooper.

FOX

MAN AT LARGE

Scotland Yard and the FBI join to track down a Nazi spy ring in the USA. Story starts with a German prisoner escaping from a Canadian prison camp and there's the slightest amount of Canuck color. Slow and somewhat senseless.

George Reeves and Richard Derr are the man-power. Marjorie Weaver is the interfering receptionist who wants to be a reporter. Truth to tell, it becomes annoying as the idea grows that FBI and Scotland Yard are being used as a sort of comic opera background. It just ain't right just now.

REGAL

UNHOLY PARTNERS

Nothing much new but mostly exciting is this gangster-press melodrama of the first post-war and the last pre-crash period. Ed G. Robinson, having left the army for his old job as editor, hooks up with gambler Ed Arnold to float his pet idea, a tabloid. The conflict arises over whether news of Arnold's activities shall appear. **No laughs at all.**

Other names: Loraine Day, Marsha Hunt, William T. Orr, Don Beddoe and Walter Kingsford. **It'll do.**

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Ottawa Gives Film Figures

The Canadian department of trade and commerce has issued a report showing the production and distribution of government and topical films during the past fiscal year by the Motion Picture Bureau which is understood to have been taken over by the National Film Board in recent weeks.

The bureau released 1,404 prints of new films, approximately 70,000 feet of new film material being obtained by staff cameramen with the bulk dealing with war and national service activities in all parts of Canada, at sea and in the air. A proportion of these were still silent films.

At the close of the fiscal period the bureau had 6,820 prints in active circulation in 30 different countries of the world although the number of countries was appreciably cut down because of the war, distribution in Europe being practically nil with the exception of Switzerland where 58 films were in use. The United Kingdom and Eire had 935 Canadian official films in spite of bombing raids and war activities.

The United States stood at the top of the list with a total of 3,248 Canadian films, the distribution there being far greater even than in Canada which had 1,827 prints on the go. It is also interesting to note that, in spite of the tense situation. Japan had 29 films—probably until the time when trade with that country was banned.

Distribution in other countries in the year included the following: Australia, 287 prints; British West Indies, 9; China, Straits Settlement, Dutch East Indies, 97; Cuba, 8; Panama, 8; India, 61; Mexico, 6; New Zealand, 81; Greece, 11; South Africa, 83, and South America 56. It was estimated that Canadian government pictures had an audience of 35,000,000 people during the 12 months.

Announcement is made that a contract was signed with a film distributor at Singapore for the theatrical release of Canadian films in British Asiatic possessions and the East Indies while theatre distribution in Australia, New Zealand, South Africa, British West Indies and other parts of the Empire had been well maintained and increases had been secured in South America. In Canada nearly 700 theatres regularly exhibited the "Canada Carries On" series each month, thus making these prints the most widely screened films of any type in this country, it was claimed.

Picture Pickups

By TAP KEYES

Roly Young, in the Toronto Globe & Mail, had a letter from two of his readers, "A & G", telling about movie likes and dislikes. It's worth reprinting as a guide to customer reaction to the types of product:

"At a small party when a dozen of the older folk, all over sixty, were gathered, the movies were discussed. Four points on which there was general agreement came out. Comedy, drama and musical shows were preferred. War, Western and gangster pictures were out, Westerns being enjoyed until they came in droves like the Western cattle. As to comedy of the Marx, Costello and Formby class, once was enough. Slapstick is strictly for youth. We need another Chaplin. Most of us prefer to go twice weekly to the neighborhood theatre, rather than once to the higher-priced central theatres. Our men cannot go to matinees. Neighborhood theatres where the audience expresses itself in cat calls, whistles, and loud comments are out. There is a lack of agreement between the better neighborhood theatres, which would make it possible for them to show a different class of picture in each. When they are all running War, Western, Gangsters or fillers without any rating, the old folks just stay at home."

* * * * *

One of the best ideas pertaining to the recent aluminum matinees was carried out by H. S. Humphrey of the Windsor, Grenfell, Sask. He ran the first metal show in the province and collected "a couple of cords" of the valuable stuff. The boy scouts moved the collection out to one of the streets, where, before a large crowd, a tractor flattened the stuff for shipment. A tank could serve the same purpose. A band played throughout and the Red Cross garnered it at the end of the job.

* * * * *

I listened in on a session of yarning the other day between Frank "Pop" Meyers and Charlie Stephenson about the days in the business that are dead and gone. The years rolled away as the personalities and problems of other times shone again. These lads are living histories of the theatre around here.

They got to talking about John Griffith, a forthright fellow who brought the flickers to Toronto and Ontario. Griffith was one of the best-known showmen on the continent. He was advance man for Barnum's circus and was known as the greatest remover of blue laws and other obstructions in the business. Barnum mentioned him in his will.

Charlie Stephenson was a good friend of his and Frank Meyers, as a youngster, managed one of the houses on his string. Griffith could give an actor 52 weeks booking in the province. So Charlie says. And Frank told how he disciplined unruly actors by booking them for an Elk Lake date. You had to portage, lugging your baggage, on the way. They suffered for their art in those days—and for Griffith.

Meyers told about the time that Griffith, swinging around the circuit, stopped in a St. Kitts barber shop for a shave. He thought he'd pick up a little info about the state of things in the local theatre. "Where's a good show?" he asked the barber.

"Any," the heretofore silent barber replied, "but that Griffith house. Stay out of there. It's godawful!"

Griffith nearly burst a blood vessel. He rubbed his face, moving towards the door. "I've been shaved in nearly every town on this continent," he said, "but I want to say here and now that this is the worst scraping I ever had!"

He got out before the barber recovered. Griffith, who hated blather with his lather and made it plain at the start, never violated his own rule again.

Charlie and his partner, a song-and-laugh team, played the Griffith wheel. Charlie's friendship didn't interfere with Griffith's attempts at economy. In one spot he tried to pay them \$40 instead of the agreed \$50. But Charlie knew how to handle him.

"All right, John," he said, "I guess you need the money to buy coal with and heat up this damp, cold place. Take it."

Griffith, a great fellow for his pride, kicked in the other ten-spot.

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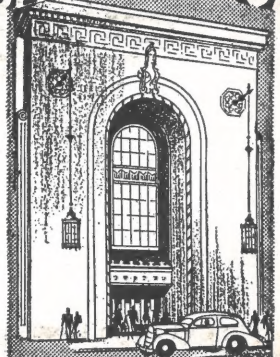
United Artists has bought Walter Wanger Productions, Inc. and will become a production organization. The purchase gives UA 100 per cent of the stock. The company at present is a releasing organization. It will be known as United Artists Productions, Inc.

Organization of the new setup will begin immediately. Little has been said of late about UA's recently-announced intention of entering the theatre operation field but it is presumed that there is no change of plan.

It is expected that Gradwell L. Sears, now general sales manager of Warners and vice-president of Vitagraph, will become president.

for Theatre Requirements

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Going After Them!

By Lloyd M. Mills

WE are pleased to welcome Manager Joe Paul to our "Going After Them" group. For his campaign on Columbia's grand show, "Wilhelmstrasse 110," Joe put up some swell hooks and consequently did record-breaking business. He used, for over two weeks in advance on his stage, large cutout letters about a foot high. These were painted a flat black, with a narrow white border all the way around each letter, and made to stand about four inches back of the footlights.

The footlights had red frosted bulbs and when they went on the letters took on the perfect appearance of neon. Joe created interest by running teaser ads in the local papers with no theatre mention. He made a rubber stamp of just the title and stamped hundreds of newspapers and magazines on the stands. And possibly, if the truth were known, he also stamped a lot of carrier boys' papers before they delivered same.

In two prominent spots in town he had two large silhouetted figures of soldiers carrying the title. These were larger than six-sheet size. This, in advance, grabbed the eye at every turn of the street. Joe invited the five presidents of the various I.O.D.E. chapters to see the picture and they in turn passed on the praise to their membership. They came almost en masse.

Joe addressed the meeting of the Eastern Star Lodge and spoke personally to all executives of every large organization in Welland. To top off this campaign he put out 3,000 sensationally-worded heralds, made up in circus style. This goes to show all lukewarm so-called theatre managers to what extent some boys will go to earn their salaries and bring the proper returns out of a film for the film company and the theatre owner.

Thanks, Joe Paul of the Park Theatre, in Welland. We want to hear more from you.

* * * * *

GARNET HEATHERLY of the Regent, Sudbury, just put over a smart campaign on "Jungle Cavalcade." Three thousand circus heralds told the town about it and a float made up of animals cut out of posters in a jungle scene showed the folks. On the box-office he had a lion through whose mouth were pushed tickets to the patrons. A gorilla at large provided a good street bally.

Garnet explains that he had only a few days notice on the booking and didn't get much chance to get going. All I can say is that I'd like to see what happens when he really goes to work.

LES VICARY of the Opera House, Orillia, drops in an idea he used successfully for "The Bride Came C.O.D." Les, besides many other things, got several thousand tags that go on baggage from the railway company. On the clear side he printed plugs for picture and theatre.

These were distributed around the town on doorknobs, car doors and other available and easily-seen spots. This idea is small but good. It created much interest and Les tells me that he did exceptionally well with this Warners comedy.

* * * * *

BOB MARTIN, Oriole, Toronto, used a similar idea, the details of which he mailed me. Bob promoted 2,000 tags for his showing of "The Lady Eve." Attached to each tag was an apple which, by the way, was darned good eating — even sweeter than usual because they were promoted too.

These he put out at all bus stops in his district, even boarding the bus and giving them to the passengers. He also canvassed store employees and others in his zone. The idea was swell—which proves that Bob isn't missing a bet. The copy on the tag began, "They've been the downfall of man since the beginning of time—but one thing is certain, (Lady) Eve sure knew her apples!"

Good work, Bob, we want to hear more from you about what is doing around your lovely theatre.

* * * * *

STUART SMART of the Capitol, Port Hope, sends in a copy of the daily paper in which the columnist of "Heard on the Street" tells that a woman had kissed the wall of his theatre. Stu put lines around the lip marks and many people stopped by to see them. They showed clearly. He tied it up with the idea of a clean theatre. Having seen Smart's theatre, I wish to give my personal opinion that he and his maintenance man, Mr. O'Connor, have the cleanest 11-year-old theatre in Ontario. Things are taken care of immediately and never left to another day.

Cleanliness is next to Godliness. A slovenly theatre can neither win respect nor business—and doesn't deserve them.

* * * * *

TED FRASER, Century, Trenton, played "Ski Patrol" and sent a fellow dressed as a ski soldier into neighboring towns. With copy, of course. Business was very good and this simple stunt had a lot to do with it.

MAX PHILLIPS writes from the Royal, North Bay to tell of some of his hookups for pictures. For "Road Show" he cut out figures of stars on horses from six-sheets and mounted them on a home-made merry-go-round, size 5' x 4'. He powered it with a small motor and spotlighted the whole thing. The setup was placed on the marquee. The P.A. system was put on and played calliope and electric organ records promoted from the local radio station. This was done at peak business hours.

For "Pudd'n Head" he got a whole space in a daily feature column in the Northland Post by playing the pest angle—Francis Lederer holding up a line while gabbing in a telephone booth. Also some attractive displays in the city's leading windows.

"San Antonio Rose" provided a chance for some graceful selling. Max promoted 200 roses from a local florist, had a copy-carrying card punched to hold one, and gave them to the ladies. A merchant kicked in 200 corsage pins. The ladies got the roses and equipment three days in advance. The picture was a second feature but it gave the whole bill a powerful push.

He took advantage of the score by arranging to have the Hut Sut song and San Antonio Rose featured on the music boxes, topped with cards telling the listeners about the show and bill.

That's mighty nice going, Max. Compliments and regards.

* * * * *

ASSISTANT-MANAGER Stewart Gillespie of the Elgin, Ottawa, tells how they sold "Tanks a Million." He's the next man to Bob Berezin, the handsome man-about-town who handles the showplace of the nation, which is what he calls his house.

In the lobby Stewart placed a large cutout of an army mule, with copy. Then he sent out several thousand heralds in the shape of a mule's ear, with these words: "We are lending you an ear so that you can catch all the laughs in 'Tanks a Million.' Bring me to the Elgin Theatre and pin me on the army mule in the lobby."

When people bring the ears they are blindfolded and try to pin the ear on the mule. If they so desire it, an usher is allowed to try it. It creates a lot of laughter in the lobby and interest in the film.

Good work, Stewart, let's hear from you again. And good work, Bob, for encouraging your staff to take active part in things. Stewart is a smart fellow and men like him shouldn't be used as fixtures and conductors of office reports.

HARLAND RANKIN drops a few photos in the mail of his latest stunts in Chatham. One stunt is a general one and good at any time. In this case he put a barrel in the centre of the pavement, with a sign, "Don't Feed the Animals!" The top was covered with wire mesh. Looking into the barrel, you read copy for his next attraction. There were no animals. People talked about it and for a joke sent their friends to see the funny little animals.

Harland also came up with a swell stunt on "Blackout." He built a dummy air raid shelter, all of one piece of beaverboard, the door having the appearance of being lined with sandbags. A young boy carried it around and stood behind the dummy at important corners. It's just a front but looks convincing.

* * * * *

LOYD GURR of the Century, Hamilton, tied in an air force parade to "A Yank in the R.A.F." Several boys followed the parade with signs, telling about where and to what the parade was headed.

He also tied in a large clothing store for window displays. The windows, displaying uniforms for men and women, also carried plug-copy. Sharing the windows were large cutouts of Power and Grable in uniform. The firm also gave newspaper lineage decorated with good-sized cuts of the stars.

The theatre lobby featured advance cutouts and he promoted plugs over the radio. At a night game in Hamilton stadium he got free announcements. Hot dogs were sold wrapped in napkins bearing copy. And that ain't all. Good going, Lloyd lad. I see you're in your second week from the Hamilton papers. I hope you knock over four or more.

* * * * *

WE want to hear from every theatre manager who reads this paper. Please send in your stunts. Big or small, we all want to hear from you, whether you're in Nova Scotia or beautiful British Columbia—or closer. Drop us a line once a week or once a month. Eut let's get together here.

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CINEMA BUNS By FRANK FILMAN

The American Way

(John Carlyle in the Halifax Chronicle)

"I am interested only in speaking from American soil—under the American flag—to Americans." The orator shouted in English.

He spoke according to the oratorical tradition—a tradition first perfected by the inhabitants of Greece. He employed some thunderous Roman words—several phrases from the Bible (which was written by the Jews), a few French literary devices, and many turns of speech first thought up by Englishmen. Several words he used were derived from the German, several from the Russian, many from the Italian—in fact, to trace them all one would need a dictionary including all the languages of man.

The American soil on which he stood also had its history. Once it was owned by dinosaurs, mammoths, and the ancestor of the horse. For a while a tribe of Indians called it theirs. Later on it was in the possession of Spanish gentlemen. For a brief period it was worked by Africans.

The American flag which he pointed to throughout his harangue must have smiled if flags can smile. It was made of Japanese silk, dyed with German dyes. It hung on a pole imported from India, tipped by a golden eagle which a clever foreign goldsmith had made. The rope, has tassels (a Chinese invention) and was twisted on a machine first devised by a Swiss, I believe.

And the Americans he addressed. What an odd collection of nationalities was represented in that audience! The descendants of English, Irish, Indians, Spanish, Jewish, Arabs, Germans, French, Poles, Dutch and Russians were all there. There were grandsons of Africans, grandsons of Persians, Turks, Danes, Alsatians, Greeks, Creoles, Dalmatians, Flemish, and a hundred others—some grandsons of nationalities which no longer exist.

If that pompous orator had said: "I speak to the lovers of democracy," one might have been able to take his words seriously. If he had said "I address all those lovers of freedom who have united to call themselves Americans." If he had merely began: "Ladies and Gentlemen of the Human Race."

But he didn't. He bellowed out: "Upon American soil—under the American flag—to Americans!" and thoughtful people had to smile.



A man asked a bartender for a drink in a goblet. He drank it, ate the bowl and threw the stem away. He ordered another and did the same thing. After the sixth repetition he noticed the bartender's amazed stare.

"I'll bet you think I'm crazy," the man said.

"You sure are," the bartender replied. "You're throwing away the best part of the drink!"



Ascap Signs With Networks

ASCAP music, off the air since January 1st, returned to radio on October 31st. Both NBC and CBS signed a nine-year agreement with the American Society of Composers, Authors and Publishers. The Mutual network signed an ASCAP deal some time ago. Broadcast Music Inc., organized by the chains to replace ASCAP, will continue.

The contract provides that the networks will pay ASCAP at the source 2¾ per cent of time sales volume minus certain discounts, and the individual station will pay 2¼ per cent. Under the old agreement the total collected was 5 per cent but it was paid by the individual stations. The stoppage cost ASCAP over \$4,000,000. But they partly won their point—that payment should be made at the source.

Canada remained unaffected by the fight.

ASCAP's troubles aren't over. Several exhibitor bodies in the U.S.A. have gone to court over the per seat tax on theatres. In Canada the Canadian Performing Right Society acts for ASCAP.

Announcement Trailers

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Fantasia in '42

General release date for "Fantasia" in the USA will be on January 1st, 1942, RKO announced.

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New Shorts from Associated

Strange, little-known and almost unbelievable facts are to be found in almost every part of Canada, as proven in the new Canadian Cameo "Did You Know That?" produced by Associated Screen Studios of Montreal. The sixth edition of the "Did You Know That?" short has been released to Canadian theatres.

Are you interested in the odd quirks performed by nature? In Canada's Rocky Mountains is an open-air swimming pool that is used all winter. High up in the ice-clad mountains, with the thermometer far below zero ardent swimmers doff their fur coats to dive in for a warm swim—in hot water supplied by nature.

In this Christian nation you could, if you wished, attend Mohammedan service in the worship of Allah. In Edmonton, Alberta, there is a mosque erected to the greater glory of Mohammed. Here is a curious transplanting of a bit of the far east to Canada's west.

There is a place where ships are repaired on the bottom of the ocean; a grave-stone marks the burial place of an obscure woman who claimed to be a princess of the British Royal Family; a runaway steel barge nearly crashed over Niagara Falls—but is still caught in the rapids; these and other odd and unusual items make up the "Did You Know That?"

short subject, sixth edition as reported from all parts of Canada by Associated Screen News.

* * *

Seven-year-old David MacDougall made his first appearance before motion picture cameras last week. Just at that time, word was received that his father, Lieutenant Jack MacDougall, has been placed in charge of the Canadian Army Film Unit overseas. Previously a motion picture director with Associated Screen Studios of Montreal, he left for overseas last year. His new appointment will provide newsreel and propaganda film coverage of Canadian army units on active service. Young David MacDougall, following in his father's footsteps, is playing a bit in "Those Other Days," a musical short reviving popular songs of the last war. This short is nearing completion at Associated Screen Studios, and features songs made famous by the "Dumbells" concert party formed by men out of the trenches of Flanders who later made themselves the toast of more than one continent. "Red" (Ain't it a lovely war) Newman and Ross (Marjorie) Hamilton go through scenes familiar to the stage, but scenes which have never before been enacted before movie cameras. "Those Other Days" is being produced for the National Film Board.